

Theatrical Calendar.

Belasco—The San Carlo Opera Company in a selected repertoire.

National—"The Case of Lady Camber," with Sydney Shields.

Poli—"The Popular Poll Players," with the popular Poll Players.

H. F. Keith's—Vaudeville program, featuring the Four Marx Brothers.

Gaiety—"The Star and Garter Show."

Loew's—"The Columbia—Harry Pickford in 'A Poor Little Rich Girl.'"

Cosmos—A continuous vaudeville program.

Moore's—"The Gun Fighter."

Moore's Strand—"The Barricade."

Patriotic Action in Theater Should Be Marked with Dignity

Stand While National Anthem Is Being Played, But Do Not Applaud—Opera Director Explains System of Building San Carlo Organization.

By THE PLAYGOER.

While the expression of patriotism is not a prime essential for the consideration of theatrical managers, nevertheless it is a feature that is cropping up most every week at this particular time. The feature is due no doubt to the sagacity of those in control of the houses who realize that at the present moment enthusiasm and national pride are running high among the public.

Yet it is interesting to observe the various moods of audiences when the national anthem is being played by theater orchestras. The general idea is to stand during the time the "Star Spangled Banner" is being played. According to Richard Henry Little, of the Chicago Herald, we do not even do this right.

In his article Mr. Little says: "When 'The Star Spangled Banner' is played—and it must be played alone and not in a medley of other patriotic airs, including 'Floating Down the Old Green River' and 'Mammy's Lil' Coal Black Coon'—we should stand up in a dignified, orderly manner and face the orchestra. We should not applaud and yet we always do. But it is very bad form. The national air is a sacred thing. We don't applaud the Lord's Prayer in church. We stand with bowed heads while it is recited."

As a solution he suggests: "In the theater when the national anthem is played the audience should arise immediately and stand at 'attention,' as they call it in the army, until it is finished. Slapping the hands together when 'The Star Spangled Banner' is played, giggling and twisting and looking around are all most objectionable. Let's resolve not to do it any more."

The System of Gallo.

The success of Signor Fortunato Gallo, managing director of the San Carlo Grand Opera Company, is due to an uncanny faculty for selecting his singers—his leading artists and the public have now come to expect something new and startling from him each season in the way of fresh, sensational young voices. His singers invariably have histrionic talent, and have it in a state of high and consistent development. He is at all times closely in touch with European and Italian grand opera affairs; knows all the best artists; where they sing; what their salaries were and where they go when their organization disbands. His foreign agents acquaint him with all this.

Luck has not been a factor in his remarkable success—a success that places the San Carlo organization in a class by itself as a dividend payer, it being well-known and a matter of reliable musical record that this company alone, among all others, is the sole organization that has declared a dividend in America for the past ten years. It can be said that Gallo's success is due, before all things, to his shrewd and correct conception of the real love for opera which this country feels, and to his capacity for business organization and his sense of artistic fitness.

Stock Requisites.

There have been a number of successful stock companies in the National Capital, graduates from which have later successfully forded the brook of Broadway approval, but the instances have been rare indeed where the method of employing stock "stars" has been successful, either in this city or elsewhere.

Stock is essentially a teamwork proposition. It is the symposium of the efforts of the actor, the manager, the director, the author, the artist and the stage manager. This combination must be kept intact every week despite the absolute changing of the basic conditions of the offering. It is impossible to accomplish anything that resembles unity when one member of the company is favored above all others even to the extent of directing the scenes. Such conditions arise when the "star" system is in vogue and almost invariably the company is a failure both artistically and financially.

It is refreshing to observe that this evil does not exist in the present company of the Poli Players and as a result the company has been successful from the start. The Poli management has gathered together a company as well balanced as it is capable. Every line of business is handled by a player of experience and personality, and the ensemble forms a machine of such satisfaction that Poli's seems destined to become the mecca for theatergoers during the spring and summer.

Fresh From New York.

We have no monopoly of slang titles for our theatrical productions. In London, at present, there are two musical revues which bear the names respectively of "Some" and "Hoop La." Comes a report from Wilmington



EXTEND LINCOLN FILM AT BELASCO THEATER

Three Showings Today, Beginning at 3 o'clock This Afternoon.

In the midst of all the pomp and circumstance of Inauguration Week one event of importance has been taking place. It's claim for attention lies in its retrospective as well as its future bearing.

This is the presentation at the Belasco Theater of "The President's Answer," a moving picture showing Abraham Lincoln in a crucial time. The points of resemblance of the perils of fifty-six years ago to the present crisis is somewhat startling. In many cases President Wilson's dilemma is "like Lincoln's" and there is more likeness between Lincoln and Wilson than is evident at first glance.

"The President's Answer" is the first story in Benjamin Chapin's Lincoln Cycle of Photoplays—a series of stories of thrilling, heart-rending scenes from the actual life of Lincoln. Benjamin Chapin "the Lincoln Man" takes the part of Lincoln. The photoplay begins in the White House during the fever over the bombardment of Fort Sumter.

The presentation at the Belasco has been extended to include three showings today, beginning at 3 o'clock this afternoon.

"HOME AGAIN" MARKS TRIUMPH OF FAR WEST

Four Marx Brothers, All Stars, Come from Coast.

The Marx Brothers are four lads who are tremendous favorites in California and other parts of the West. They are as great favorites with San Franciscans as Joe Weber, Lew Fields, Pete Daley and Willie Collier with New Yorkers.

Minnie Palmer, the clever little sourette who as star of "My Sweetheart" was the rage of theatergoers for many years, saw in the Marx Brothers a great vaudeville headliner possibility. She had Al Shean, the funny little German comedian of the old team of Shean & Warren, who used to play "The Yellow Jacket" and more recently in "The Spring Maid," write a musical comedy for them.

"Home Again" is the result. All through the West they were a riot of applause and laughter.

Then came the New York test. They came to the metropolis as much strangers as if they came from the North Pole, but in less than a week New York had taken them to its bosom.

The same cast and production which charmed New York will be seen here, and includes such fun-makers and musical comedy favorites as Charlotte Greenwood, Walter Catlett, Sydney Grant, May Boley, Percy Bronson, Winnie Baldwin, Vera Doris and the Cameron Sisters, two dancers who were in the original New York production of Town Topics, together with a carefully selected chorus. An orchestra of twenty pieces will render the music.

The book of this new musical play is the work of Mr. Morosco and Elmer Harris, based on the latter's farce, "Your Neighbor's Wife." Earl Carroll is responsible for the musical numbers with which "Letty" is adorned. The scenes of the piece are laid in the trolley-car colony, just outside San Francisco.

Emily Ann Wellman, who has been playing since the first of the season, will present his big successful musical farce, "So Long Letty," which has scored a triumph at the Shubert Theater, New York City, where it has been playing since the first of the season.

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The closing concert of the season by the Boston Symphony Orchestra will be given in the National Theater next Tuesday afternoon, March 13, at 8:30 o'clock. The soloist will be Elena Gerhardt, the most distinguished of concert sopranos, who has created in Washington a large and admiring public. Miss Gerhardt will sing two groups of songs: the first will be songs by Beethoven, "Wonne der Wehmuth," "Die Trommel geruhret," "Freudvoll und leidvoll" and "Die Ehre Gottes in der Natur." Her second group will be three songs by Hugo Wolf, "Der Freund," "Verborgeneheit," and "Er-lis-t."

Patrons of T. Arthur Smith's "Ten Star Series" will have the opportunity of hearing for the first time this season the great Russian pianist, Ossip Gabrilowitch, who will be the artist at the New National Theater next Friday afternoon.

By universal consent Gabrilowitch is at the very head of the Russian school of pianists and here, as elsewhere in America, is one of the most popular of the great artists now before the public. Utterly lacking in pose, simple and unassuming, his masterly playing seems to bring the composers to life. Probably no other living pianist is so versatile. His pure, compact and discreet dynamics, skillful and suave, singing tone and delicate execution and the artistic interpretation of the music have won him the unstinted praise of critics and a following among music lovers second to none.

On Tuesday afternoon, March 20, at the New National Theater the Philadelphia Orchestra will give the last of its series of five Washington concerts. For its final appearance of the season Mr. Stokowski has arranged a program of Russian music, which doubtless will strike a popular response here. This unique program was recently given in Philadelphia and its popularity was attested by the demonstration which the capacity audiences accorded it.

The program to be given here is full of gay and melodious music, while the symphony is characterized by a freshness and vigor almost primitive.

Personally conducted by Dwight Elmendorf, the "arm-chair voyagers" at the New National Theater will visit the Rhine and several old German towns next Thursday afternoon at 4:30.

Included in the itinerary will be a trip down the Rhine to Weimar and to Eisenach. Nuremberg, with its strange mixture of modernity and medievalism, will next be visited, and finally old red-roofed Rothenburg. As each place associated with the lives of the old German musicians is visited, Mr. Elmendorf will personally play some selection from their works.



Who's Who in the Picture

- 1—Angelo Antola, baritone with the San Carlo Opera Company, at the Belasco.
- 2—Madalena Correno, contralto with the San Carlo Opera Company.
- 3—The Four Marx Brothers, featured at B. F. Keith's.
- 4—Sydney Shields, who plays the leading feminine role in "The Case of Lady Camber," at the National.
- 5—Florence Rittenhouse, the popular leading woman with the Poli Players.
- 6—Claudia Coleman, featured on the bill at the Cosmos.
- 7—Mary Pickford, in "The Poor Little Rich Girl," at Loew's Columbia.
- 8—W. S. Hart, as "The Gun Fighter," at Moore's Garden this week.
- 9—Mabel Taliaferro, in "The Barricade," at Moore's Strand.
- 10—Don Clark, with "The Star and Garter Show," at the Gaiety.

ORIGINAL CAST COMING HERE IN 'SO LONG LETTY'

Morosco's Farical Success to Show at the Belasco.

At the Belasco Theater, beginning Monday evening, March 26, and continuing throughout the week, with the usual matinees, Oliver Morosco will present his big successful musical farce, "So Long Letty," which has scored a triumph at the Shubert Theater, New York City, where it has been playing since the first of the season.

The same cast and production which charmed New York will be seen here, and includes such fun-makers and musical comedy favorites as Charlotte Greenwood, Walter Catlett, Sydney Grant, May Boley, Percy Bronson, Winnie Baldwin, Vera Doris and the Cameron Sisters, two dancers who were in the original New York production of Town Topics, together with a carefully selected chorus. An orchestra of twenty pieces will render the music.

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POLI'S LEADING MAN BEGAN AS "SONGBIRD"

William P. Carleton Had Noted Role in "Florodora."

Some years ago when Poli's Theater was Albaugh's Grand Opera House, the Carleton Opera Company was an annual visitor to it and it was during one of these visits that William P. Carleton, now leading man with the Poli Players, first saw Washington.

William P. Carleton was only a little boy then, but he was a very important personage around the Carleton Opera Company for his father, William T. Carleton, famous singer of an earlier day, was the founder and owner of that noted musical organization.

It was natural that the son of the distinguished singer should look forward to an operatic career and the young man did take to that division of the stage when he made his debut. He was with the "Belle of New York" for three seasons.

From "The Belle" Mr. Carleton jumped to "Florodora." for two seasons. Then followed two years with Luisa Glaser and her company, and then with the "Belle of New York" for three seasons.

It was John Craig, manager of the Castle Square Stock Company, in Boston, who saw straight dramatic possibilities in young Carleton and the result was an engagement for legitimate dramatic roles. Mr. Carleton remained with the Castle Square Company five seasons.

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Drama and Grand Opera Mark Week's Theatrical Programs

National—"The Case of Lady Camber."

"The Case of Lady Camber" will be the bill at the National this week. The play is one of Horace Annesley Vachell's, and it had a whole season's run at the Savoy Theater, London, last year where H. B. Irving produced it. Here the production is made by the Charles Frohman Company.

The play tells a very dramatic story which Mr. Vachell has treated in an unusual and unconventional way. The central figure is an eminent scientist and surgeon. He has been devoting his time to research work, but when one of his friends tells him of the peculiar case of Lady Camber his interest is aroused and he consents to treat her under certain conditions. Lady Camber is to come to his house and no one is to see her except himself and the nurse whom he shall designate. The conditions are accepted and it then develops that the nurse selected to attend her once lived for a time with Lord Camber, presumably as his mistress. Lady Camber discovers this fact and soon afterward has a relapse and dies very unexpectedly.

The circumstances surrounding the death are suspicious and the nurse is suspected of having poisoned her. The scientist then realizes for the first time that he is in love with the nurse and it is the method he pursues to prove her innocence that provides the big scene of the play.

Lyn Harding, one of the great English actors of the day, has been selected for the leading role, and it is one that will give him opportunities for a display of his very remarkable talent. Miss Mary Boland will impersonate Lady Camber, and Miss Sydney Shields has been assigned to the part of the nurse. Others in the cast will be H. E. Herbert, W. L. Abington, Kate Sergeantson, Louie Emery, Stanley Aubert, and Henry Dorton. B. Iden Payne has put the piece on.

Belasco—San Carlo Opera Co. Carmen comes to the Belasco Theater tomorrow night.

Ester Ferrabini, who will be seen in the title role, was the leading dramatic soprano of the once-famous Montreal Opera and is credited with being one of the world's best "Carmens." She has only just arrived here from Havana, and her initial engagement as a permanent member of the San Carlo organization occurs here.

Luisa Darclee, a rich-voiced lyric soprano and fine singing actress from the South American opera centers, will sing "Nedda" in the two-act "Pagliacci" on Wednesday evening, and will also appear tomorrow evening as "Micaela."

Thursday, when Ponchielli's charming four-act Venetian work is staged, Salazar will sing his beautiful "Cielo e mar" (Heaven and Ocean)—one of the gems of opera. The air was a favorite with his countryman, Constantino, whose place he is now filling in the San Carlo ranks.

The always-popular "Rigoletto" will be the Friday night offering, affording both Mrs. Vaccari and Signor Antola their best opportunities of the week. Vaccari's "Caro Nome" (Dearest Name) has always proven a rare vocal gem, it being known that the little Florentine artist can rise to the disquiet heights without the slightest faltering way of her tones. Signor Antola, the tenor, will be in the cast.

Wagner's "Lohengrin" will be the Saturday matinee attraction. The San Carlo organization has become famous for the exquisite playing of this opera. Signor Gallo has worked out a great cast for the big German opera, which is new in the San Carlo repertoire this season, and which has been received with much enthusiasm.

Popular demand for one of the most successful of the standard operas will result in Verdi's favorite opera, "Il Trovatore" being given on Saturday night, when Mrs. Darclee will be the "Leonora," and DePolco, the "Manrico."

The San Carlo visit promises much of deep musical value, and the engagement will afford opportunity to become acquainted with a number of operas almost entirely new to Washington, although highly popular in many cities where grand opera, upon a dignified scale, is sung.

B. F. Keith's—Vaudeville. "America First" is the timely and tuneful Broadway production which will hold the center of the stage at the B. F. Keith Theater this week. The producers are Rolfe and Maddock, the former distinguished for "The Colonial Sepette" and other special vaudeville productions. Featured in the cast is Bruce Weyman, and his support enlists a number of metropolitan comedy players. The pageant is in three scenes, the first at West Point, showing the cadet, the second on the deck of the United States battleship "Pennsylvania," and the third at the National Guard encampment on the Mexican border.

The extra added attraction will be "Home Again," a musical comedy, produced by the four Marx Brothers, aided by eleven clever singers, dancers and comedians. It is in two acts and is said to be a funny portrayal of the return voyage of American tourists who have had their fill of fun abroad.

Third in the stellar array will be Dorothy Tovey, the dual voiced singing comedienne, who alternates soprano and tenor with equal facility and charm. Joseph Hart will present the popular character-comedian, Harry Beresford, a one time conspicuous member of the Charles Frohman companies.

A dance spectacle, replete with novelty and artistic execution, will be presented by Harold DuKane, assisted by June Edwards and Gladys Taylor.

Roland Travers, an illusionist, is another special feature. "The Musical Johnnies" will be appreciated for their xiphophone playing. In addition to the pipe organ recitals, the ninth episode of "Patria," called "Cat's Paw and Scape Goat," will show Mrs. Vernon Castle escaping death from an explosion in which Delima meets his doom, but Huroki escapes to plan more villainy.

Poli's—"Mile-a-Minute Kendall." "Mile-a-Minute Kendall" will start off promptly on schedule time, 8:15, at Poli's theater tomorrow night when the Popular Poli Players will present this breezy and cleverly conceived comedy for the first time at popular prices.

As may be readily surmised, "Mile-a-Minute Kendall" is personified by a swift-moving individual who is involved in a breezy lot of escapades that follow one another in rapid fire order.

With his companions on Broadway, Kendall lands in a village inn on the Boston post road where the first of the action of the three cheery acts begins. It is here, in the midst of difficulties with his parents that Kendall meets a little country girl, Joan. All of Kendall's friends leave him, but the little country girl, his last hope, Kendall falls ill, then follows many a weary week of nursing but at last the plucky little girl brings Kendall around. When the landlord would fire Kendall for not paying board, it is Joan who intercedes. When the New York friends try to inveigle him back to the white city lights, it is Joan who prevents him from going. When it is money Kendall is in dire need of, it is Joan who

Continued on page three.

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